Hispanic Culture for the Spanish Classroom

Collection Editor:
Lorena Gauthereau-Bryson

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Collection Editor:
Lorena Gauthereau-Bryson

Authors:
Grace Chang
Lorena Gauthereau-Bryson

Translated By:
Lorena Gauthereau-Bryson

Online:
< http://cnx.org/content/col11343/1.4/ >

C O N N E X I O N S

Rice University, Houston, Texas

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Chapter 1

The Great Pyramid of Cholula[1]

1.1 Before you read

1. Have you heard of any famous pyramids? Where are they located?
2. Why did ancient civilizations built pyramids?
3. What do you think "Cholula" means?
4. Where do you think Cholula is located?
5. What do you think happened to native temples and pyramids in Latin America during the Spanish Conquest?
6. Look at the photo below of the Great Pyramid of Cholula. Is there anything that you think is out of the ordinary?
7. How is this pyramid look different from the Egyptian pyramids?
8. Jot down any other observations or questions you may have.

The Great Pyramid of Cholula

Figure 1.1: Cholula, the Pyramid[2]. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection*, 1846-1927

[1] This content is available online at <http://cnx.org/content/m40668/1.1/>.

1.2 The Great Pyramid

The Great Pyramid of Cholula is located in the Mexican city of Cholula, near Puebla, Puebla in central Mexico. This pyramid is known by three names: Tullan, Tlachiuatepetl, and Cholullam. Tullan refers to its Toltec roots; Tlachiualtepetl means "handmade mountain." Cholullam has more than one meaning: "place of the fugitives" or "place where the water runs" (Ashwell 29). Tollan Chololan could, therefore, signify the place to which the Toltec fled after Tula's fall between 1125 and 1156 (Ashwell 40).

Construction of the Great Pyramid began around 200 BC and the different indigenous peoples who later inhabited the region (the Olmecs, the Tolteca-Chichimeca, and the Aztecs) later added to the pyramid (Rincón del Vago). As a result, the Great Pyramid is composed of seven smaller, superimposed pyramids. It was dedicated to the god of rain, Chiconahui Quiáhuitl (Zona Arqueológica).

The pyramid was covered with adobe at the start of every new generation to allow for the building of a new pyramid over the last one. By the time the Spaniards arrived, the pyramid's covering was overgrown and most likely already looked like a hill (Rincón del Vago). Legend holds, however, that the Cholulans covered the pyramid on purpose to prevent its destruction after hearing news of the Spaniards' destruction of other temples in Mexico.

Cholula Pyramid Complex

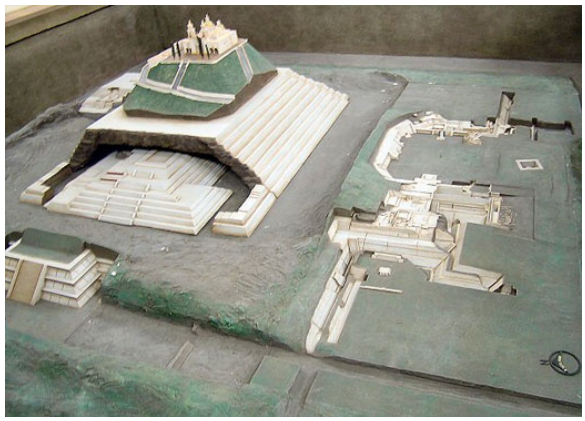

Figure 1.2: This model shows the pyramid complex's structure, including the hidden pyramids and annexes.

Cortés described the city itself in his second letter to King Charles V[3], praising its fertile soil and beauty. He wrote:

> *the city is more beautiful than any is Spain, as it contains many towers, and is situated upon a plain. And I assure your Majesty, that I have counted from a mosque or temple four hundred mosques and as many towers, all of which are of mosques in this city. This city is more suitable for the Spaniards to inhabit than any of the towns we have yet seen, as it has unoccupied lands and water for cattle, which none of the others have that we have seen; and the multitude of people who dwell in the other places is so great, that there is not a hand's-breadth of land which is not cultivated... (Cortés 17).*

[2]See the file at <http://cnx.org/content/m40668/latest/http://hdl.handle.net/1911/21833>
[3]See the file at <http://cnx.org/content/m40668/latest/http://tiny.cc/julhf>

Due to the pyramid's hill-like appearance, the Spaniards did not completely destroy it as they did so many other native temples. Instead, they built a church atop it– *Iglesia de Nuestra Señora de los Remedios* ("Church of Our Lady of Remedies")– which still stands today.

Iglesia de Nuestra Señora de los Remedios

Figure 1.3: The "Church of Our Lady of Remedies" was built by the Spaniards atop the hidden Pyramid of Cholula. In the background is the Popocatepetl volcano.

The Great Pyramid of Cholula rises over the city, measuring about 66 m in height, with the volcanoes Popocatepetl and Iztaccihuatl looming over it in the background. The pyramid's base is 450 x 450 m and its volume is 4.45 million m^3 ("Cholula Pyramid"). While the Great Pyramid of Giza, Egypt's largest pyramid, towers at a height of 481 ft., the Great Pyramid of Cholula is almost twice as large by volume (Giza's volume is 2.5 million m3) ("A Picture Tour"), making it the largest pyramid in the world by volume.

Excavations of the site have led to the creation of over 8 km of underground tunnels, which allow tourists to see the different pyramids constructed over time, as well as the *Mural de las mariposas* ("Butterfly Mural") and the *Mural de los bebedores de pulque* ("Mural of the *pulque* [4] drinkers").

1.3 After reading

1. Why does the Great Pyramid of Cholula look like a hill?
2. How old is the pyramid?
3. Why didn't the Spaniards completely destroy the pyramid? How did they make their presence known instead?
4. What do you think the juxtaposition of the ancient pyramid and the Spanish catholic church represent?
5. Compare and contrast this pyramid with what you already know about other pyramids in Mexico or in Egypt.

1.4 Further evaluation

1. Look up other pyramids or archeological sites in Latin America. Choose one and create a research paper or presentation that describes this site. Why is it important? Which native peoples lived in this area? Did it have a specific religious or political significance? How was it affected by the Spanish Conquest? Can people still tour the area? Include images in your report.

[4] *Pulque*, also called *octli* is a thick, alcoholic beverage made from the maguey plant.

2. Research one of the Egyptian pyramids (such as Giza). Write a research paper or create a presentation that compares and contrasts this Egyptian pyramid with the Great Pyramid of Cholula. How do they differ in size? How are they different or similar in appearance? What were their religious purposes? Why do you think they were important to the people living at the time of their construction? Include any other interesting details. Include images with your report.
3. Read Hernán Cortés' letter to King Charles V. How does Cortés portray the native Cholulans? How does his letter emphasize the conquest mentality? What conclusions can you draw from the letter about the relationship between the Spaniards and the natives? Why did the Spaniards decide to attack the natives? What was the result? What are your thoughts on his descriptions?
4. Research the two volcanoes mentioned in this reading– Popocatepetl and Iztaccihuatl. What do these names mean? How large are they? Are they active? What is the legend behind them? Present your research as a report or presentation.

1.5 Bibliography

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[8]See the file at <http://cnx.org/content/m40668/latest/http://www.gizapyramid.com/newtour1.htm>
[9]See the file at <http://cnx.org/content/m40668/latest/http://tinyurl.com/3dsc4e3>

Chapter 2

Chapultepec Castle[1]

2.1 Before you read

1. Do you know of any castles in North or South America?
2. What do you think the word "Chapultepec" means?
3. Where do you think Chapultepec is located?
4. Look at the picture of Chapultepec Castle. What do you think the building functioned as?
5. What have you heard about Chapultepec?
6. What are some famous buildings in the world?
7. What are some historical buildings in the United States?
8. Why are they important? What role did they play in history?
9. What is one historical building that you would like to visit? Why?

Chapultepec Castle

Figure 2.1: Chapultepec Castle[2]

2.2 Introduction

Chapultepec (ch-pūl't-pĕk') Castle (or, *Castillo de Chapultepec*) sits atop Chapultepec Hill in Mexico City. The word *Chapultepec* is a Náhuatl (the language spoken by the Aztecs) word meaning "grasshopper's hill" (in Mexico, the common word for "grasshopper" is "chapulín"). The name refers to the hill's shape, which resembles a grasshopper. The area surrounding the castle is known as the *Bosque de Chapultepec* (literally "Chapultepec Forest," but better known as "Chapultepec Park" in English). It is Latin America's largest urban park (about 2.5 square miles) (Cano).

[1] This content is available online at <http://cnx.org/content/m40112/1.2/>.
[2] See the file at <http://cnx.org/content/m40112/latest/ttp://hdl.handle.net/1911/21790>

2.3 Pre-Hispanic Importance

Chapultepec Hill shows anthropological evidence of the presence of different peoples, including the Toltec and the Aztecs (Zavala). After the Aztecs founded the city of Tenochtitlan (modern-day Mexico City) in 1325, Chapultepec Hill was considered to be a sacred place. Throughout the following years, Aztec rulers ordered several changes to the hill and forest (Cano).

Árbol de Montezuma

Figure 2.2: "Montezuma's Tree[3]" on Chapultepec Hill

In 1428, the Aztec king of Texcoco, Netzahualcóyotl, built a retreat and improved the forest's flora and fauna. Then, in 1465, Montezuma Ilhuicamina ordered that his image be carved in rock at the bottom of the hill and the construction of the Tlaxpana aqueduct (Cano). In 1507, Moctezuma Xocoyotzin had pools created to raise exotic fish and serve as water storage; he ordered that plants and trees from across the empire be planted in the Chapultepec forest. In 1521, Cuauhtémoc[4] defended Chapultepec against the Spaniards. Hernán Cortés then took possession of Chapultepec, giving Captain Julián Jaramillo the northern section. In 1530, a royal decree ruled that the *Bosque de Chapultepec* belonged to Mexico City (Cano).

2.4 Spanish Colonial Period

During the Spanish Colonial period, Chapultepec Hill was still considered to be one of the area's most beautiful places, suitable for retreats. In 1785, under the rule of New Spain's Viceroy Bernardo de Gálvez, construction began on a country house at the top of Chapultepec Hill. The architect in charge was Lieutenant Colonel of the Spanish Army and engineer Francisco Bambitelli. When Bambitelli had to depart to Havana, Cuba, the Captain of the infantry and engineer Manuel Agustín Mascaró took over the project (Museo). Despite rapid progress on the project, Viceroy Bernardo de Gálvez died in 1786 before its completion; it was speculated that he was poisoned for actually designing a fortress, rather than a country house, from where he could lead a revolt against the Spanish Crown (Zavala).

As a result, the Crown ordered a halt to the construction and attempted to auction it off at the price of 60 thousand pesos (even though they had already spent over 300 thousand pesos on its construction up to

[3]See the file at <http://cnx.org/content/m40112/latest/http://hdl.handle.net/1911/21787>
[4]Last Aztec ruler

that point) (Zavala). Due to a lack of interest in the building, Viceroy Juan Vicente de Güemes Pacheco y Padilla, the 2nd Count of Revillagigedo, ordered that the building be used to house the Kingdom of New Spain's General Archive. This project also failed (Zavala).

In 1806, Mexico City's municipal government finally purchased the building and surrounding forest (Zavala). The building remained abandoned, however, during Mexico's War of Independence. In 1833, it became the Military Academy.

Due to the strategic location and fortress-like surroundings of the building, Chapultepec Castle served as a military post during the Mexican American War (1846-1848) and stood as Mexico City's last line of defense against the US American army. The Battle of Chapultepec (Sept. 12-13, 1847) was the last battle before the US captured Mexico City, ending the war (for more on significant battles and battle plan maps of the Mexican American War, including the Battle of Chapultepec, see the module: Maps of the Mexican American War[5]).

2.5 Los Niños Héroes (The Boy Heroes)

Mexican legend holds that during the Battle of Chapultepec, six brave teenage cadets refused to abandon their posts and died defending their country. Their names were: Juan de la Barrera, Juan Escutia, Francisco Marquez, Agustin Melgar, Fernando Montes de Oca, and Vicente Suarez (Tuck). The final survivor, Juan Escutia, is said to have wrapped himself in the Mexican flag and jumped from the castle roof to prevent the flag from falling into enemy hands.

Sacrificio de los niños heroes (Sacrifice by the Boy Heroes)

Figure 2.3: Mural in Chapultepec Castle museum by Gabriel Flores (1970).

2.6 Royal and Presidential Palace

In 1864, during the Franco Mexican War (also known as the French Intervention), the French-imposed sovereigns, Emperor Maximilian (Maximiliano)[6] and Empress Charlotte (Carlota)[7], chose to live in the castle. They hired several Austrian, French, Belgian, and Mexican architects to improve the castle's living conditions (Museo). In order to connect Chapultepec to Mexico City, Emperor Maximilian commissioned the creation of a boulevard named *Paseo de la Emperatriz* (the Empress' Promenade). Today, this boulevard is named *Paseo de la Reforma*[8] (Reform Promenade). Maximilian and Carlota also had vast improvements made to the castle's rooftop garden (Museo).

[5]See the file at <http://cnx.org/content/m40112/latest/http://cnx.org/content/m38574/latest>
[6]See the file at <http://cnx.org/content/m40112/latest/http://hdl.handle.net/1911/21823>
[7]See the file at <http://cnx.org/content/m40112/latest/http://hdl.handle.net/1911/21813>
[8]See the file at <http://cnx.org/content/m40112/latest/http://hdl.handle.net/1911/21809>

Chapultepec dining room

Figure 2.4: Maximilian's and Charlotte's dining room inside Chapultepec Castle

After the fall of the Second Empire of Mexico in 1867, the castle remained abandoned for almost ten years. In 1876, it was designated as the Astronomical, Meteorological, and Magnetic Observatory ("Antecedentes Históricas"). The Observatory, however, was moved to a different site in 1883 and the Military College once again had access to the grounds. The castle then underwent renovations in order to serve as a presidential palace for years to come ("Antecedentes Históricas").

2.7 Chapultepec Castle Today

Chapultepec Castle's last designation occurred in February 1939, when President Lázaro Cárdenas ordered the creation of the National Institute for Anthropology and History, naming the castle as the location of the *Museo Nacional de Historia* (National History Museum) ("Antecedentes Históricas"). Today, a part of the castle houses various museum collections and part (known as the *Alcázar* shows off the elegant European decor and furniture of the castle's heyday.

Chapultepec Castle West wing

Figure 2.5: West wing facade and balcony of Chapultepec Castle

2.8 After reading

1. What does the word "Chapultepec" mean?

2. What significance did Chapultepec hill have for indigenous people?
3. When did construction begin on the castle?
4. Who was Viceroy Bernardo de Gálvez and why was it speculated that he was poisoned?
5. What significant battle occurred at the castle?
6. When did the castle become a royal palace?
7. Why do you think Emperor Maximilian and Empress Charlotte decided to live in Chapultepec?
8. What types of improvements or furniture do you think they added?
9. Create a timeline that charts the castle's history.
10. Why do you think that Chapultepec Castle is now a national museum?

2.9 Further evaluation

1. Chapultepec Castle also served as a presidential residence. Look up the history and images of the castle and the White House. How are they similar? How are they different? What is Mexico's current presidential residence named? How does it compare to Chapultepec Castle? How does it compare to the White House?
2. Who are some important US national heroes? Pick one and briefly describe why he or she is important to US history. Do some more research on Mexico's *Niños Héroes*. Use the links in the bibliography to get you started. How old were these boys? Is there a monument to them? If so, where is it and what does it look like? How are these heroes similar or different to the US hero you just described? Research US President Harry Truman and the *Niños Héroes*. What do you think about his actions? How do you think this affected US-Mexico relations?
3. Look at the various modern murals that currently hang in Chapultepec Castle (on the Museo Nacional de Historia website, click "Para pequeños y no tanto, " then "Los murales del Castillo"): http://www.mnh.inah.gob.mx/pequenosYnoTanto/PyNt_memoria.html[9] Is there a general theme to these murals? Which one is your favorite? Why? Choose one mural and describe the image. Research the mural and share what you learned: What does this mural represent? Why do you think it was chosen to hang in the museum? What is its significance to Mexican nationalism? How do you think art is used to promote nationalism?
4. Look up the other famous Mexican attraction on Chapultepec hill: the Chapultepec Zoo. Why is this zoo famous? Provide a description of the zoo, its history, and what types of animals live there.
5. Explore the *Museo Nacional de Historia*[10] website. Take a virtual tour (Click on "Visita Virtual" at the bottom) and describe what areas you viewed. What areas of the castle would you like to visit? Why?

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[9] See the file at <http://cnx.org/content/m40112/latest/http://www.mnh.inah.gob.mx/pequenosYnoTanto/PyNt_memoria.html>

[10] See the file at <http://cnx.org/content/m40112/latest/http://www.mnh.inah.gob.mx/index_2.html>

[11] See the file at <http://cnx.org/content/m40112/latest/http://www.mnh.inah.gob.mx/historia/hist_historicos.html >

[12] See the file at <http://cnx.org/content/m40112/latest/http://www.chapultepec.org.mx/web2010/chapultepec/historia/historia.php>

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Chapter 3

What is "Cinco de mayo"?[1]

3.1 Before you read

1. What country celebrates *Cinco de mayo*?
2. When is this holiday celebrated?
3. What event or events do you think this holiday commemorates?
4. How popular do you think this holiday is?
5. Have you ever celebrated *Cinco de mayo*?
6. Can you think of any other non-US national holiday that is celebrated in the US?
7. Name one US national holiday.
8. How is this US holiday celebrated?
9. Why is this US holiday important?
10. Describe your favorite holiday.

3.2 Introduction

Contrary to popular belief, *Cinco de mayo* (May 5th) is not Mexican Independence Day (which is Sept. 16, or *diez y seis de septiembre*). Rather, *Cinco de mayo* commemorates a rather small battle, the Battle of Puebla, in a series of battles during French occupation of Mexico, known as the Franco-Mexican War or the French Intervention (1861-1867). The *Cinco de mayo* holiday is more popular among US Americans than it is among Mexicans, where the holiday is mainly celebrated in the Mexican state of Puebla.

Puebla, Mexico

Figure 3.1: Puebla, Puebla in Mexico is the site of the Battle of Puebla.

[1] This content is available online at <http://cnx.org/content/m38761/1.3/>.

3.3 Background

Mexico had incurred a substantial amount of debt after a tumultuous and violent timeline of wars and violence, including its independence from Spain (1821), the Mexican American War (1846-1848), and the Mexican Civil War (1858). The country owed money to Spain, England, and France. Mexico's inability to repay the loan caused France to act. Napoleon III, President of the French Second Republic, seized the chance to expand the French empire. In 1861, French troops invaded Mexico's gulf coast at Veracruz. Meanwhile, the United States was engaged in its own Civil War (1861-1865).

Battle of Puebla

Figure 3.2: The Battle of Puebla took place on May 5, 1862 (*Cinco de mayo*).

3.4 French Intervention

The French army proceeded toward the capital, Mexico City, forcing President Benito Juárez's government into exile. On May 5, 1862, the French encountered resistance at Puebla, Puebla under the leadership of General Ignacio Zaragoza at the Loreto and Guadalupe forts during what would be known as the Battle of Puebla. Despite being greatly outnumbered (4,000 Mexican soldiers against the 8,000 well-equipped French army), the Mexicans defeated the French. This was only the first battle in the struggle to oust French occupation.

In September of that same year, 30,000 more French troops arrived in Mexico. In 1863, the French successfully captured Puebla and Mexico City. In 1864, Napoleon III sent his relative, Archduke Maximilian of Austria (known as "Maximiliano") along his wife, Charlotte of Belgium (known as "Carlota"), to reign as Emperor and Empress of Mexico. They chose to make Chapultepec Castle[2] in Mexico City their home.

[2]See the file at <http://cnx.org/content/m38761/latest/http://hdl.handle.net/1911/21790>

Emperors of Mexico

(a) Archduke Maximilian of Austria

(b) Charlotte of Belgium

Figure 3.3: Napoleon III installed Maximilian[3] and Charlotte[4] to rule in Mexico during the French Intervention.

Upon the conclusion of the US Civil War, the United States provided assistance to Mexico, and Mexico was able to expel the French in 1867.

The most significant aspects of the Battle of Puebla are that this first victory served as an inspiration to the Mexican people and set the tone for following battles during the Franco-Mexican War. Secondly, since this battle, no country in the Americas has been invaded by European forces.

3.5 Cinco de mayo and the US

Cinco de mayo in the United States, particularly in California and the Southwest, has become a time to celebrate cultural heritage through music, song, dance, and food. Large-scale celebrations are popular in cities with significant Mexican-American populations, such as Los Angeles, Phoenix, Albuquerque, San Antonio, El Paso, etc. Rather than a celebration of the actual Battle of Puebla, the holiday in the US signifies heritage and cultural roots.

Commercial interests have also contributed to its popularity in the US. Restaurants, in particular, have capitalized on this holiday in order to promote the sale of Mexican food and products.

3.6 After reading

1. What does *Cinco de mayo* commemorate?

[3]See the file at <http://cnx.org/content/m38761/latest/http://hdl.handle.net/1911/21823>
[4]See the file at <http://cnx.org/content/m38761/latest/http://hdl.handle.net/1911/21813>

2. What do most people think it commemorates?
3. Where is *Cinco de mayo* celebrated the most?
4. Why did the French invade Mexico?
5. Did the Battle of Puebla end the French Intervention?
6. Why didn't the United States offer aid to Mexico?
7. Who ruled Mexico during the French Intervention?
8. In what year did the French Intervention end?
9. Why was *Cinco de mayo* important for Mexico?
10. Why is it important in the history of the Americas (North and South America)?

3.7 Further evaluation

1. Compare and contrast the Battle of Puebla to Argentina's Malvina's War[5] (also known as the Falklands War and the South Atlantic War).
2. Compare and contrast Mexico's celebration of the Battle of Puebla with Peru's celebration of the Naval Battle of Angamos[6] (October 8).
3. Compare Mexico's *Cinco de mayo* holiday to the US's 4th of July. How are these two holidays similar (events they commemorate, where they are celebrated, why they are celebrated, how they are celebrated in the US)? How are they different? Have you attended a celebration of either of these events? Describe yours experience.
4. Look up other Latin American holidays, such as Indigenous Resistance Day (Oct. 12). What are some ways in which Latin American holidays differ from US holidays?
5. Think about how commercialism affects the image that we have of *Cinco de mayo*. Can you think of some examples of advertising that use the *Cinco de mayo* holiday as a marketing gimmick? What products or places are advertised? How do they employ Mexican imagery and culture to sell or advertise the product? How could this influence the perception that people have of the holiday?

[5] See the file at <http://cnx.org/content/m38761/latest/http://www.onwar.com/aced/data/foxtrot/falkland1982.htm>
[6] See the file at <http://cnx.org/content/m38761/latest/http://warandgame.com/2009/03/20/battle-of-angamos-2/>

Chapter 4

Maps from the Mexican American War[1]

4.1 Using historical maps in the classroom

These maps can be combined with lessons on the **Mexican American War** as visual aids that drill down and show authentic battle plans, troop positions, and the resulting U.S.-Mexico border. They can also be combined with photographs of the cities or areas, text book readings, and Mexican American War documents, such as the Treaty of Guadalupe Hidalgo[2].

This module provides background information on the following significant battles and a list of links to related maps (in the links sidebar):

- Battle of Monterrey
- Battle of Cerro Gordo
- Battle of El Molino del Rey
- Battle of Chapultepec

4.2 Battle of Monterrey (Sept. 25, 1846)

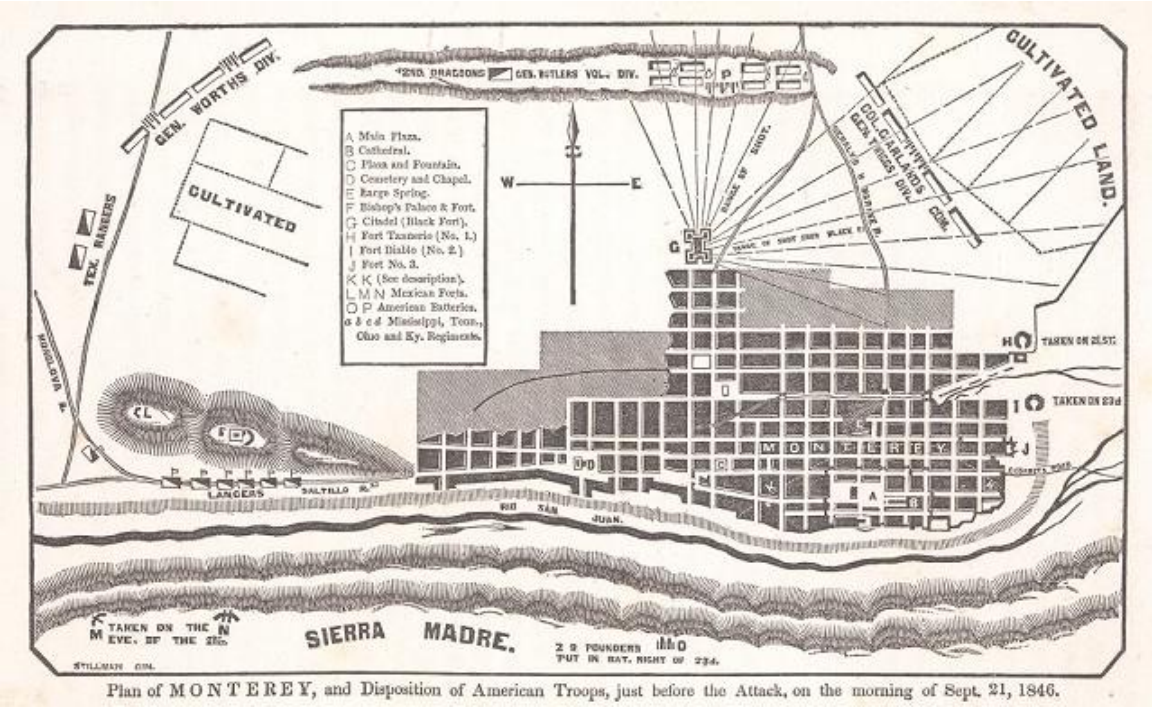
Santa Anna had ordered General Pedro de Ampudia to retreat to Saltillo, yet, Ampudia disobeyed the order and went to the Mexican city of Monterrey, Nuevo León instead.

General Zachary Taylor positioned his troops north of Monterrey on Sept. 19 and captured the road leading to Saltillo on Sept. 20, effectively cutting General Ampudia's troops off from reinforcements. The U.S. troops attacked the Mexican troops from two directions– General Taylor's division attacked from the east, while General William Jenkins Worth's division attacked from the west.

[1] This content is available online at <http://cnx.org/content/m38574/1.4/>.

[2] See the file at <http://cnx.org/content/m38574/latest/http://avalon.law.yale.edu/19th_century/guadhida.asp>

Monterrey Battle Plan



Plan of MONTEREY, and Disposition of American Troops, just before the Attack, on the morning of Sept. 21, 1846.

Figure 4.1: "Plan of MONTERREY, and Disposition of American Troops, just before the Attack, on the morning of Sept. 21, 1846"[3]

The battle culminated with the bombardment of the city by U.S. howitzers (cannons) on Sept. 25. Monterrey was captured after a week of brutal battles. General Ampudia and General Taylor negotiated an 8-week armistice in exchange for the Mexican surrender of Monterrey. This armistice, in turn, earned General Taylor much criticism from President James K. Polk and the federal government, who did not think that the army had the power to negotiate such truces.

4.3 Battle of Cerro Gordo (April 17-18, 1847)

After U.S. forces captured the Mexican Port City of Veracruz, Veracruz, U.S. General Winifred Scott led his troops toward Mexico City. General Antonio López de Santa Anna's Mexican troops blocked their route via the national road at the Cerro Gordo mountain pass (near Jalapa, Veracruz), between two large hills, La Atalaya and El Telégrafo. While Santa Anna had heavily defended this pass, he failed to station as many men on his left, an area he assumed to be impassible. Captain Robert E. Lee's reconnaissance revealed this weakness and on April 18, General Scott commanded a flanking of the Mexican army. U.S. General David Twiggs led his men to the lightly defended area and General Gideon Pillow led his smaller troop toward the Mexican front.

The surprise attack forced Mexican troops to flee; and Santa Anna had to ride off without his wooden leg (which was then captured and kept by the U.S. army). After their victory, the U.S. army pushed forward to Puebla, Puebla in Mexico's interior.

[3]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/35385>

4.4 Battle of El Molino del Rey

At the beginning of September 1847, during the armistice after the Battle of Churubusco, General Winfield Scott, headquartered at the bishop's palace in Tacubaya, received information that Santa Anna was having church and convent bells melted down to cast into cannons at El Molino del Rey ("The King's Mill"). Furnace flames, which were visible from Scott's headquarters, furthered his suspicions; and General Scott ordered General Worth to capture El Molino del Rey and halt the munitions production.

Map of the Battle of El Molino del Rey

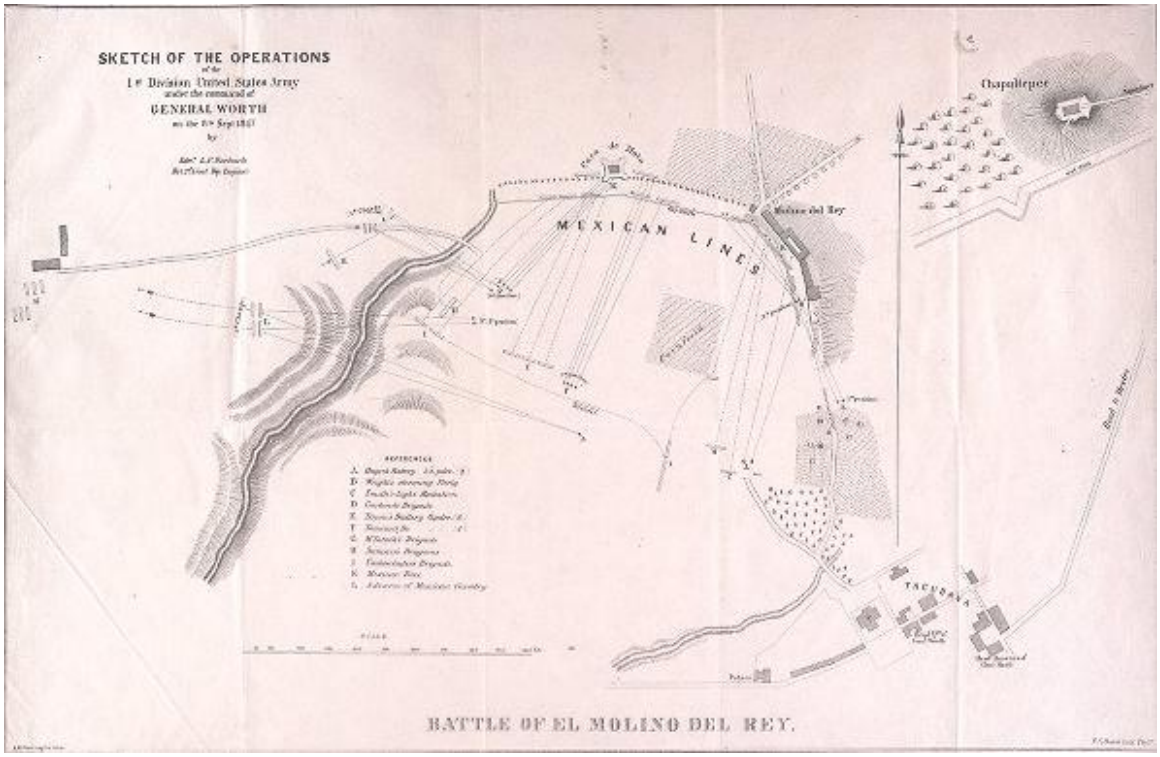


Figure 4.2: "Map of Battle of El Molino del Rey[4]." Map detail includes: Tacubaya, Casa Mata gunpowder storehouse, artillery fire, infantry advances, Chapultepec castle and surrounding forest, and the road to Mexico City.

General Worth's attack on Molino del Rey and Casa Mata (a stone building used as a gun powder depository, located about 400 yards from the Mill complex), on September 8 was "one of the bloodiest days for American forces" during this war (*The U.S.-Mexican War*). The U.S. troops walked right into an ambush, barraged by hidden cannons and gunfire coming from Chapultepec. Of the 3,400 men commanded by U.S. General Worth, about 800 of them were killed or wounded. General John Garland's troops to the right of El Molino del Rey finally managed to break through the Mexican line and the forced the Mexican troops to retreat.

[4]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/21772>

4.5 Battle of Chapultepec (Sept. 12-13, 1847)

After the U.S. victory at the Battle of El Molino, Chapultepec stood as Mexico City's last defensive line. This castle-fortress stood atop Chapultepec hill some 150 feet above the surrounding land. Both the castle and the outlaying forts and stone buildings were surrounded by two stone walls, which stood 10 feet apart and were 12-15 feet high ("The Mexican War"). Mexican General Nicolás Bravo commanded the Chapultepec complex.

U.S. forces strategically located four heavy cannon batteries on a hill between Tacabaya and Chapultepec. On the morning of Sept. 12, they opened fire on Chapultepec, and the Mexican army returned the fire all day long. Generals Pillow and Quitman sprung their attacks on the weakest points at 8am on Sept. 13. General Pillow's troops marched from Molino del Rey to Chapultepec, while General Quitman's troops attempted to cut the Mexican troops off from reinforcements. Mexican General Joaquin Rangel's brigade managed to hold back Quitman's advance toward Mexico City. In response, Quitman ordered General James Shields to lead his brigade to join Pillow's attack on Chapultepec. Together with Pillow's men, they scaled the walls and raised the U.S. flag over the ramparts.

Map of the Vicinity of Mexico

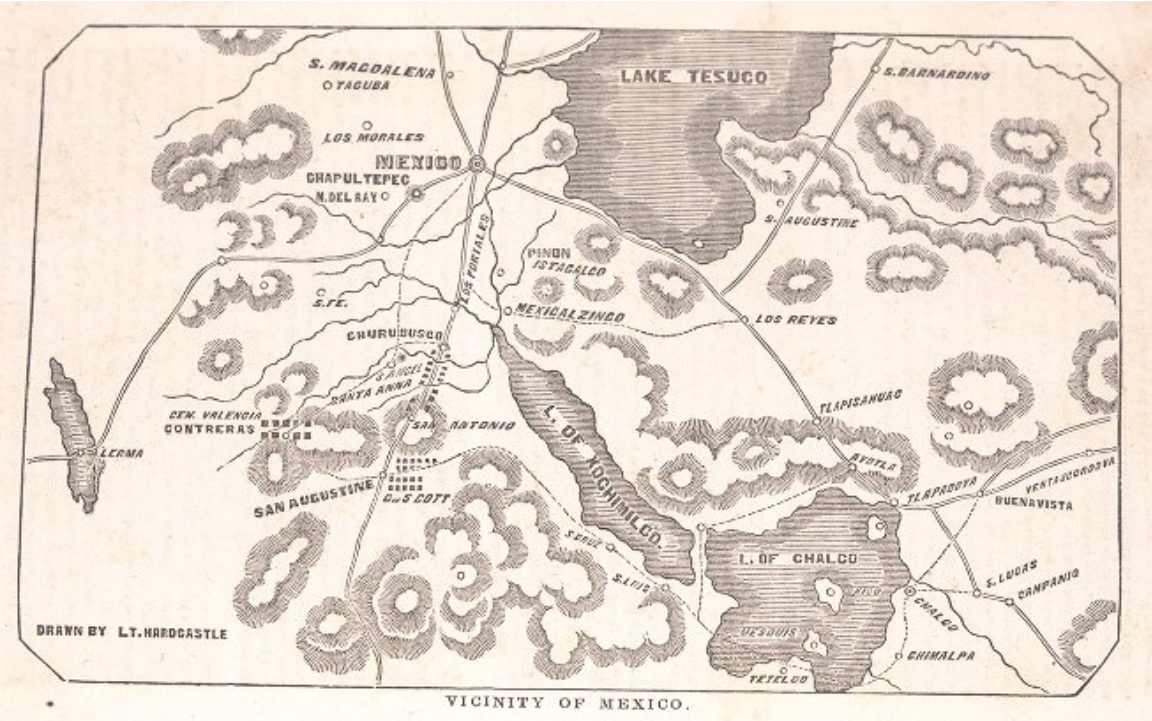


Figure 4.3: "Vicinity of Mexico[5]."

At the time of the war, Chapultepec had been serving as Mexico's Military Academy. Mexican legend holds that 6 teenage cadets enrolled in the academy died fighting as the U.S. troops attacked Chapultepec. The last survivor, Juan Escutia, wrapped himself in the Mexican flag and jumped from the castle roof to prevent it from falling into the hands of the enemies. These cadets are known as the *Niños Héroes* (Boy Heroes).

[5]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/35822>

The U.S. successfully captured Chapultepec by mid-morning on Sept. 13. Divisions led by General William Worth and General Quitman then captured the Garita San Cosme and Garita de Belén (the gates to the city), respectively.

At 4:00 am on Sept. 14, General Scott marched into Mexico City and was met by a city council delegation, which reported the retreat of the government and wished to negotiate terms of surrender. Scott refused to make any concessions, forcing them to surrender the city unconditionally. He then ordered Worth and Quitman to advance toward the city. The latter then raised the U.S. flag above Mexico's National Palace (Butler).

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[6]See the file at <http://cnx.org/content/m38574/latest/http://www.dmwv.org/mexwar/documents/mexcity.htm>
[7]See the file at <http://cnx.org/content/m38574/latest/http://www.sonofthesouth.net/mexican-war/war.htm>
[8]See the file at <http://cnx.org/content/m38574/latest/http://www.pbs.org/kera/usmexicanwar/index_flash.html>
[9]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/26929>
[10]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/27093.>
[11]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/27066>
[12]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/27449>
[13]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/22027>
[14]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/27450>
[15]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/27058>
[16]See the file at <http://cnx.org/content/m38574/latest/http://hdl.handle.net/1911/27256>

Chapter 5

Using Historical Photographs in the Classroom[1]

Introduction
There are many advantages to using images in the classroom; they can be used to introduce a subject matter, serve as evidence for a topic, depict a theme or event you are trying to teach, etc. Images have flexible purposes and can be used in collaboration with other pictures to show a timeline of events or possibly even to compare and contrast specific instances. The Our Americas Archive Partnership website[2] includes many historical photographs, drawings, plates, and maps that can be accessed free of charge. These images make great additions to PowerPoint presentations and can be displayed on a computer, a projector, or printed.

Using Images to Introduce a Topic
Utilizing pictures in the Spanish classroom can be an interesting way to get students to really think about the history, style, transportation, and other elements of daily life during a time period. For instance, during the beginning of the school year, some Spanish classes begin with the geography of Hispanic-speaking countries and major historic sites or landmarks in each city/country.

While students are looking at the picture, some questions teachers could ask to prompt discussion include:

- What do you see in the picture?
- Where is this?
- Why do you think the photographer took this picture?

[1] This content is available online at <http://cnx.org/content/m39606/1.2/>.
[2] http://oaap.rice.edu/

Paseo de la Reforma

Figure 5.1: View down el Paseo de la Reforma, Mexico City[3].

After having them discuss amongst themselves in pairs, groups, or as a class, the teacher can point out the different parts of the picture, its history, and cultural significance. The picture above was most likely taken shortly after the completion of the Paseo de la Reforma in 1879, which was created so that Emperor Maximilian I could be connected from his residence in the Chapultepec Castle (which can be seen at the far end of the Reforma) to the National Palace. The teacher can then describe Mexico City's different historical landmarks (and then move on to other parts of Mexico afterwards). It can also be noted that there are some men on horse riding on Reforma headed towards the National Palace, who could be palace guards or civilians.

Using Images to Introduce Culture

Teachers can also use images as a way to introduce the differing cultures of Spanish countries. These images demonstrate how people dressed and lived in the past.

Some questions that can be beneficial to pose while looking at the pictures include:

- What can you infer about these people's daily lives? (i.e. daily schedule, living conditions, etc.)
- In what country do you think these photographs were taken?
- What can you infer about the country in which they live?

Using different pictures can introduce the multiple Spanish cultures. For example, the image of the *Fabricantes de mecate*[4] shows Mixtecas from Oaxaca, Mexico working in the rope manufacturing business. In the photo, there are 2 men, who are braiding the strings to make a stronger rope, a woman, who is making tortilla-like food, and a child. While pointing out the different elements of living from the picture, you could then transition into talking about rural life in other countries (like Argentina and its gauchos) or how different parts of South America have their own specialties (like Columbia and its coffee beans).

[3]See the file at <http://cnx.org/content/m39606/latest/http://hdl.handle.net/1911/21809>
[4]http://hdl.handle.net/1911/21801

Mixteca men making rope

Figure 5.2: *Fabricantes de mecate, Mixtecas, Oaxaca*[5].

Using Images to Demonstrate a Theme

Another benefit of using pictures is to help students fully understand and remember different concepts though the visual aspect. A common theme among Spanish-speaking countries is the disparity between the wealthy and poor classes and the pattern of social inequality. After the restoration of the Second Republic, Porfirio Díaz managed to defeat President Benito Juarez's re-elected successor and became president. During Díaz's time in office (1876-1911), known as the *Porfiriato*[6], there seemed to be an improvement in the country as well as the economy. The economy's progress, however, was due to Díaz's support of rich families through haciendas. This aid provoked a growing unhappiness among the working class and increasing social inequality (since the laborers on the ranches were basically slaves). While explaining how Mexico developed into this hierarchical system during that time, teachers could then present the following image to exhibit a typical day:

[5]See the file at <http://cnx.org/content/m39606/latest/http://hdl.handle.net/1911/21801>

[6]See the file at <http://cnx.org/content/m39606/latest/http://countrystudies.us/mexico/23.htm>

View of men and women in the park

Figure 5.3: View of men and women in park[7], possibly Mexico City.

At first glance, it just looks like men and women relaxing at the park. Zooming into the photo, though (see version on the OAAP site[8] to zoom in), reveals men wearing sombreros and working outfits; not only that, but their juxtaposition with the upper class (women with their sun umbrellas and dresses and the men with their high-class suits and hats) makes this image interesting. This is a clear representation of the gap between the working class and the wealthy during the Porfiriato that partially influenced some revolutionary leaders during the Mexican Revolution.

Using Images Side-by-side

By comparing and contrasting two (or more) images side by side, teachers can also demonstrate a state of change (be it through people, the landscape, a building, clothing styles, etc.) or continuity. With the following two pictures of Mexico (and both possibly being Mexico City), the students can clearly see differences as well as the similarities. With the town set up, both have some sort of central church, which may have been used for a meeting hall too, some open area for exercise/play, and residential living spaces. However, if you notice the architectural aspect of the houses and buildings, the rooftop view shows rectilinear cement houses, with rectangular holes for windows, which are built vertically. *Bird's eye view*[9] (sub-figure b) includes houses with slanted roofs, made of shingles, small closed doors and a few windows; additionally, they are closer to the ground in a horizontal fashion (most of the houses are 1 floor). These details demonstrate how the people in different parts of Mexico lived.

[7]See the file at <http://cnx.org/content/m39606/latest/http://hdl.handle.net/1911/21788>
[8]See the file at <http://cnx.org/content/m39606/latest/http://hdl.handle.net/1911/21788>
[9]See the file at <http://cnx.org/content/m39606/latest/http://hdl.handle.net/1911/21770.>

Comparison of Mexican neighborhoods

(a) Rooftop view of a Mexican neighborhood

(b) Bird's eye view of neighborhood with church building and small buildings with tiled and thatched rooftops

Figure 5.4: These rooftop views show the difference in housing in Mexico.

Daytime view of a Mexican street with rail car tracks, mules, gas streetlight fixtures, and vendors' stalls

Figure 5.5: This neighborhood photograph shows a street view that includes transportation (rail car and mules). It can be used on its own or compared to the above rooftop images, other images of urban life, or contrasted with images of rural life (such as Figure 2, *Fabricantes de mecate, Mixtecas, Oaxaca*[10]).

Examples of photographs to include in class discussions:

Bird's eye view of neighborhood with church building and small buildings with tiled and thatched rooftops, in or near Mexico City. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection, 1846-1927, MS 356.*http://hdl.handle.net/1911/21770[11] .

Rooftop view of a Mexican neighborhood, possibly Mexico City. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection, 1846-1927, MS 356.*http://hdl.handle.net/1911/21808[12] .

Daytime view of a Mexican street with rail car tracks, mules, gas streetlight fixtures, and vendors' stalls. Photographs. 1890. From Woodson Research Center, Rice University, Charlotte and Maximilian collection, 1846-1927, MS 356. http://hdl.handle.net/1911/21762[13].

Farm worker plowing field with two oxen, carriages and onlookers visible in background. Possibly near Mexico City. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection, 1846-1927, MS 356.*http://hdl.handle.net/1911/21794[14] .

Street level view with pedestrians, Zocalo, Mexico City. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection, 1846-1927, MS 356.*http://hdl.handle.net/1911/21779[15] .

View of railcar stopped along tree shaded road, passengers in formal dress, Mexico. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection, 1846-1927, MS 356.*http://hdl.handle.net/1911/21828[16] .

Street scene in Mexico featuring men and women walking on street and stair. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection, 1846-1927, MS 356.*http://hdl.handle.net/1911/21760[17] .

For more pictures, visit the Our Americas Archive Partnership[18] website and type in keywords (such as Mexico City, Mexico, images, etc.) in the search box.

[10] See the file at <http://cnx.org/content/m39606/latest/http://hdl.handle.net/1911/21801>
[11] http://hdl.handle.net/1911/21770
[12] http://hdl.handle.net/1911/21808
[13] See the file at <http://cnx.org/content/m39606/latest/http://hdl.handle.net/1911/21762>
[14] http://hdl.handle.net/1911/21794
[15] http://hdl.handle.net/1911/21779
[16] http://hdl.handle.net/1911/21828
[17] http://hdl.handle.net/1911/21760
[18] http://oaap.rice.edu/

Chapter 6

19th century Caribbean women through images (lesson plan)[1]

6.1 Introduction

Images are an interesting and visual way to present Spanish culture and history to classes. All images act as windows into the past (or present), revealing a glimpse of an individual, family, or town/city's lifestyle. Moreover, when teachers put those pictures into their historical and cultural perspectives, it helps students' recollection of the information.

This lesson plan uses two 19th century images from the book, Las Mujeres Españolas Portuguesas y Americanas[2] to engage students on the topic of Hispanic culture (the Caribbean islands) of Cuba and Puerto Rico. It requires the students to take visual clues from the images to discuss details such as social class and traditional dress. Discussions and exercises can be in English or in Spanish.

This format can also be applied to other images on the Our Americas Archive Partnership[3] website. Please refer to the list of links in the right side bar for other image suggestions, including street photographs, parks, field workers, rope makers, churches, etc.

A Spanish translation is also available: Imágenes de mujeres caribeñas del siglo 19 (plan para la clase)[4].

6.2 Objectives

1. Understand how images can be used to discuss history and culture
2. Use images to prompt discussions about culture
3. Use images to encourage use of adjectives and new vocabulary
4. Compare different Latin American/Caribbean cultures and countries
5. Emphasize speaking skills
6. Practice Spanish writing skills
7. Use a Spanish/English dictionary
8. Use images to help answer questions

[1] This content is available online at <http://cnx.org/content/m40379/1.4/>.
[2] http://hdl.handle.net/1911/9251
[3] http://oaap.rice.edu
[4] See the file at <http://cnx.org/content/m40379/latest/http://cnx.org/content/m40816/latest/>

Map of the Caribbean

Figure 6.1: Can you locate Puerto Rico and Cuba on this map?

6.3 Activity

- Look at the two images and answer questions in English or in Spanish.
- Discuss findings in English or in Spanish.
- Use the images as springboards for further evaluations (essays).

6.4 Resources

- Dama de la Capital- Isla de Puerto Rico- América Española[5] (Image below)
- Habana- La Guajira[6] (Image below)
- *Optional*: Guijarro, Miguel Ed. Las Mujeres Españolas Portuguesas y Americanas, Tales como son en el hogar doméstico, en los campos, en las ciudades, en el templo, en los espectáculos, en el taller y en los salones: descripción y pintura del carácter, costumbres, trajes, usos, religiosidad, belleza, defectos, preocupaciones y excelencias de la mujer de cada una de las provincias de España, Portugal y Américas Españolas.Madrid: Miguel Guijarro, 1876. http://hdl.handle.net/1911/9251[7].

[5]See the file at <http://cnx.org/content/m40379/latest/http://hdl.handle.net/1911/35454>
[6]See the file at <http://cnx.org/content/m40379/latest/http://hdl.handle.net/1911/35548.>
[7]See the file at <http://cnx.org/content/m40379/latest/http://hdl.handle.net/1911/9251>

19th century Caribbean Women

(a) Dama de la Capital- Isla de Puerto Rico

(b) Habana- La Guajira

Figure 6.2: Images of a Spanish American woman from Puerto Rico's capital (a) and a Country woman from Havana, Cuba (b)

6.5 Questions

1. What details do you find interesting in these pictures?
2. What can you infer about these people's daily lives?
3. What specific details gave you this impression?
4. From what countries are these women?
5. What can you infer about the country in which they live?
6. Why do you think the artists painted these images?
7. Compare the background of the two images. How are they the same? How are they different?
8. What do the women's clothes imply about their social status?
9. How do you think their lives differ?
10. Based on your knowledge of these two countries, do these pictures fit in with your knowledge of the culture or history? Why or why not?

6.6 Further evaluation

1. Write sentences in Spanish describing the image(s).
2. Compare and contrast the two images.
3. Compare and contrast the picture's cultural significance with other cultures you have learned about in class.
4. Look up an image of US American colonists. How are they different or the same?

5. Write a short story using one or both of the above images. Who is the person/are the people in the image(s)? Describe her daily life/their daily lives.
6. Create a short diary. Look up 1-3 images and include them in your diary. Write about your daily life in New Spain (include family life, daily chores, special holidays and events, personal schedule, etc.).
7. Choose an image from those listed in the Supplemental Links or find another image of historical Latin American life (see the Our Americas Archive Partnership[8] site for more free images) and research the corresponding country's history and culture in relation to the image. Write a short essay to report your findings.
8. Pretend one of these women is your sister or friend. Write a letter to her from another Spanish American country. Set your letter in colonial times (1800s-1900s). Tell her about your daily life, recent news, where you are living, the customs and food typical of the region, etc.
9. Look up one of the countries represented in these images. Do research on the country's history. When was it a part of New Spain? When did it achieve independence? What are some of its traditions and cultures (festivals, holidays, food, dress, music, etc.). Include a map and images in your report.

6.7 Bibliography

Guijarro, Miguel (ed.) *Las Mujeres Españolas Portuguesas y Americanas, Tales como son en el hogar doméstico, en los campos, en las ciudades, en el templo, en los espectáculos, en el taller y en los salones: descripción y pintura del carácter, costumbres, trajes, usos, religiosidad, belleza, defectos, preocupaciones y excelencias de la mujer de cada una de las provincias de España, Portugal y Américas Españolas.* Books. Madrid: Miguel Guijarro, 1876. From Woodson Research Center, Rice University, Americas collection, 1811-1920, MS 518. http://hdl.handle.net/1911/9251[9].

Guijarro, Miguel (ed.) *Spanish, Portuguese, and American women: As they are in their home, in the fields, in the cities, in church, during festivities, in the workshop, and in salons: descriptions and pictures of the Character, Customs, Typical Dress, Manners, Religion, Beauty, Defects, Preoccupations, and Qualities of Women from each of the Provinces of Spain, Portugal, and the Spanish Americas.* Translated by Gauthereau-Bryson, Lorena ;Portuguese translations by Robert Estep. Books. Madrid: Miguel Guijarro, 1876. From Woodson Research Center, Rice University, Americas collection, 1811-1920, MS 518. http://hdl.handle.net/1911/20705[10].

[8] See the file at <http://cnx.org/content/m40379/latest/http://oaap.rice.edu>
[9] See the file at <http://cnx.org/content/m40379/latest/http://hdl.handle.net/1911/9251>
[10] See the file at <http://cnx.org/content/m40379/latest/http://hdl.handle.net/1911/20705>

Chapter 7

Imágenes de mujeres caribeñas del siglo 19 (plan para la clase)[1]

7.1 Introducción

Imágenes son una manera interesante de presentar la cultura e historia visualmente a estudiantes de español. Imágenes funcionan como una ventana al pasado (o al presente), vislumbrando un individuo, familia o el estilo de vida de un pueblo o ciudad. Además, cuando maestros contextualizan las imágenes según sus perspectivas históricas y culturales, estudiantes pueden aprender y recordar más.

Este plan para la clase de español usa dos imágenes del siglo XIX del libro, Las Mujeres Españolas Portuguesas y Americanas[2] , para enfocar la atención de los estudiantes en el tema de cultura hispana (específicamente, islas caribeñas) de Cuba y Puerto Rico. Requiere que los estudiantes tomen pistas visuales de las imágenes para discutir detalles como clase social y vestuario tradicional. Las discusiones y actividades se pueden hacer en inglés o en español.

Este formato también se puede aplicar a otras imágenes que se encuentran en el sito del Our Americas Archive Partnership[3] . (Por favor vea la lista de enlaces a la derecha para más ejemplos, incluyendo: fotografías de calles, parques, trabajadores, fabricantes de mecate, iglesias, etc.)

Versión en inglés: "19th century Caribbean women through images (lesson plan).[4]"

7.2 Objectivos

1. Entender cómo imágenes se pueden usar para discutir la historia y la cultura
2. Usar imágenes para empezar discusiones sobre la cultura
3. Usar imágenes para promover el uso de adjetivos y vocabulario nuevo
4. Comparar diferentes culturas y países latinoamericanos/caribeños
5. Hablar en español
6. Escribir en español
7. Usar un diccionario español-inglés
8. Usar imágenes para responder a preguntas

[1] This content is available online at <http://cnx.org/content/m40816/1.2/>.
[2] http://hdl.handle.net/1911/9251
[3] http://oaap.rice.edu
[4] See the file at <http://cnx.org/content/m40816/latest/http://cnx.org/content/m40379/latest/>

Mapa del Caribe

Figure 7.1: ¿Dónde están las islas de Puerto Rico y Cuba?

7.3 Actividad

1. Ver las dos imágenes y responde a preguntas en español.
2. Hablar en español.
3. Usar las imágenes para actividades adicionales (ensayos, proyectos, reportes).

7.4 Recursos

- Dama de la Capital- Isla de Puerto Rico- América Española[5] (Image below)
- Habana- La Guajira[6] (Image below)
- *Opcional*: Guijarro, Miguel (ed.) *Las Mujeres Españolas Portuguesas y Americanas, Tales como son en el hogar doméstico, en los campos, en las ciudades, en el templo, en los espectáculos, en el taller y en los salones: descripción y pintura del carácter, costumbres, trajes, usos, religiosidad, belleza, defectos, preocupaciones y excelencias de la mujer de cada una de las provincias de España, Portugal y Américas Españolas*. Madrid: Miguel Guijarro, 1876. http://hdl.handle.net/1911/9251[7].

[5] See the file at <http://cnx.org/content/m40816/latest/http://hdl.handle.net/1911/35454>
[6] See the file at <http://cnx.org/content/m40816/latest/http://hdl.handle.net/1911/35548.>
[7] See the file at <http://cnx.org/content/m40816/latest/http://hdl.handle.net/1911/9251>

Mujeres caribeñas del siglo XIX

(a) Dama de la Capital- Isla de Puerto Rico

(b) Habana- La Guajira

Figure 7.2: Imágenes de (a) una dama de la capital de Puerto Rico y (b) la guajira de la Habana, Cuba

7.5 Preguntas

1. ¿Cuáles detalles de estas imágenes crees que son interesantes?
2. ¿Qué puedes inferir sobre las vidas cotidianas (*daily lives*) de estas mujeres?
3. ¿Cuáles detalles en específico te dieron esta impresión?
4. ¿De qué países son estas mujeres?
5. ¿Qué puedes inferir sobre estos países?
6. ¿Por qué crees que los artistas pintaron estas imágenes?
7. Compare el paisaje en el fondo (*background*) de estas dos imágenes. ¿En qué maneras son iguales? ¿En qué maneras son diferentes?
8. ¿Qué dice el atuendo (clothes) de las mujeres sobre sus clases sociales?
9. ¿En qué maneras crees que las vidas de estas dos mujeres son diferentes?
10. ¿Crees que estas imágenes corresponden a lo que ya sabías sobre estos dos países? ¿Por qué?

7.6 Actividades adicionales

1. Escribe oraciones en español, describiendo las imágenes.
2. Compara y contrasta las dos imágenes
3. Compara y contrasta el significado cultural de las imágenes con otras culturas de las cuales has aprendido en clase.
4. Busca una imagen de colonos estadounidenses. ¿En qué maneras son iguales o diferentes a las de estas mujeres latinoamericanas?

5. Escribe un cuento corto usando una o dos de las imágenes arriba. ¿Quién es la persona/quiénes son las personas en la imagen/las imágenes. Describe su vida cotidiana/sus vidas cotidianas.
6. Escribe un diario corto. Busca 1-3 imágenes e inclúyelos en tu diario. Escribe sobre tu vida cotidiana en Nueva España (incluye vida de familia, tareas, días festivos, fiestas especiales, itinerario personal, etc.).
7. Escoge una imagen de los que están en la lista de enlaces suplementarias ("Supplemental Links") a la derecha o busca otra imagen histórica de la vida en América Latina (ve el sitio del Our Americas Archive Partnership[8] para más imágenes gratis) e investiga la historia y cultura del páis correspondiente a la imagen. Escribe un ensayo corto para reportar lo que encontraste.
8. Imagina que una de estas mujeres es tu hermana o amiga. Escríbele una carta desde otro país hispanohablante durante los años coloniales (1800-1900). Cuéntale sobre tu vida, noticias recientes, en dónde vives, las costumbres, la comida típica de la región, etc.
9. Busca uno de los países representados en estas imágenes. Investiga la historia de este país. ¿Cuándo fue parte de Nueva España? ¿Cuándo obtuvo independencia? ¿Cuáles son algunas de sus tradiciones y cultura (festivales, días festivos, comida, atuendo, música, etc.). Incluye un mapa e imágenes en tu reporte.

7.7 Bibliografía

Guijarro, Miguel (ed.) *Las Mujeres Españolas Portuguesas y Americanas, Tales como son en el hogar doméstico, en los campos, en las ciudades, en el templo, en los espectáculos, en el taller y en los salones: descripción y pintura del carácter, costumbres, trajes, usos, religiosidad, belleza, defectos, preocupaciones y excelencias de la mujer de cada una de las provincias de España, Portugal y Américas Españolas.* Books. Madrid: Miguel Guijarro, 1876. From Woodson Research Center, Rice University, Americas collection, 1811-1920, MS 518. http://hdl.handle.net/1911/9251[9].

Guijarro, Miguel (ed.) *Spanish, Portuguese, and American women: As they are in their home, in the fields, in the cities, in church, during festivities, in the workshop, and in salons: descriptions and pictures of the Character, Customs, Typical Dress, Manners, Religion, Beauty, Defects, Preoccupations, and Qualities of Women from each of the Provinces of Spain, Portugal, and the Spanish Americas.* Translated by Gauthereau-Bryson, Lorena ;Portuguese translations by Robert Estep. Books. Madrid: Miguel Guijarro, 1876. From Woodson Research Center, Rice University, Americas collection, 1811-1920, MS 518. http://hdl.handle.net/1911/20705[10].

[8] See the file at <http://cnx.org/content/m40816/latest/http://oaap.rice.edu>
[9] See the file at <http://cnx.org/content/m40816/latest/http://hdl.handle.net/1911/9251>
[10] See the file at <http://cnx.org/content/m40816/latest/http://hdl.handle.net/1911/20705>

Index of Keywords and Terms

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Hispanic Culture for the Spanish Classroom
This collection includes cultural-themed modules (in English and in Spanish) aimed at the introductory Spanish language classroom (high school and college). It includes reading passages and lesson plans that emphasize Hispanic culture through authentic material (such as photographs, images, letters, documents, etc.), available for free on the Our Americas Archive Partnership website.

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